

Walt Disney's
Peter Pan



✦ THE SKETCH-BOOK SERIES ✦

- SKETCH
BOOK

COLLECTOR'S EDITION

Walt Disney's
Peter Pan



THE SKETCHBOOK SERIES

Limited to 2,500 copies

Number _____

CERTIFICATE OF AUTHENTICITY

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This sketchbook celebrates the work of the artists
who provided concepts, inspiration, and character
studies for the feature film *Peter Pan*:

Marc Davis

Ollie Johnston

Milton Kahl

Frank Thomas

and the many others at The Walt Disney Studios
who contributed their ideas and talents.



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Peter Pan

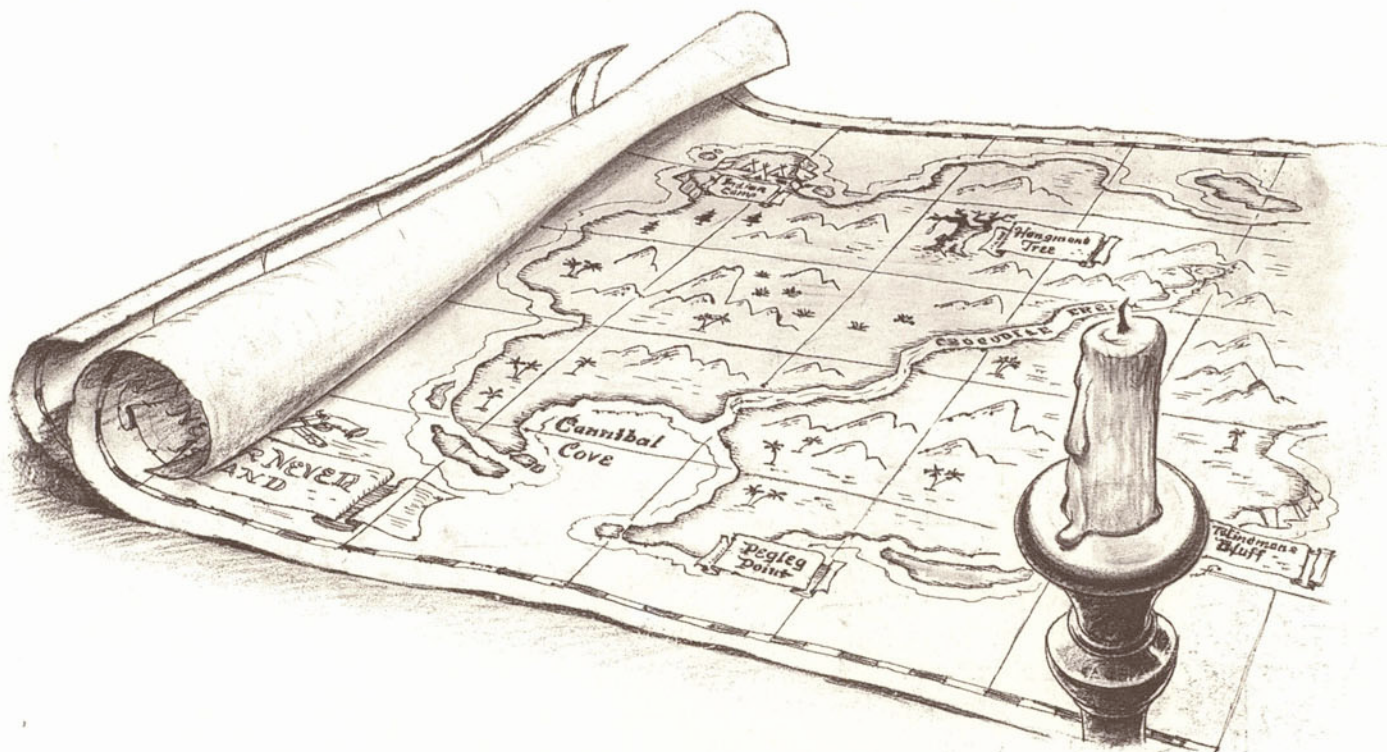


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Dedicated to everyone who refuses to grow up





You may have wondered why we chose these drawings for this book. What's so special about them?

They are the first drawings the animator does as he starts a scene. They show the energy, the struggle, and the thoughts in his first creative moments. The animator's greatest challenge is to find the many attitudes and emotions that will turn the character into a believable and entertaining personality.

Peter Pan has a wealth of entertaining characters, from the blustery father, Mr. Darling, completely confused and frustrated by his family, to his daughter Wendy, who lives out a childhood dream with her hero, the fearless and self-assured Peter Pan.

Here we find the unpredictable Captain Hook, so irritated and impatient with his inability to locate Peter's hiding place on the map, and so terrified when he hears the ticking of the clock in the crocodile's stomach. Hook also has an unusual partnership with the confused and inept Mr. Smee. Here too, is the jealous Tinker Bell, who is much more than the common little pixie of childhood books.

No matter how rough or full of lines these early sketches are, they are based on the emotions and thoughts of the characters. Such drawings are seldom seen by the public, but they are at the heart of animation. They supply the energy and the power that create memorable characters, imbued with that intangible something that brings them to vibrant and believable life.

Frank and Ollie

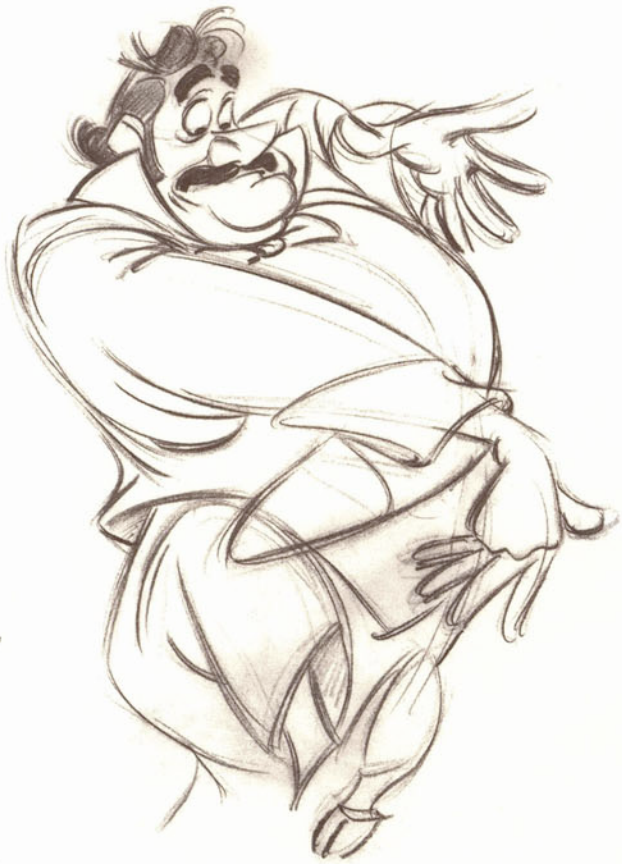


THE DARLINGS



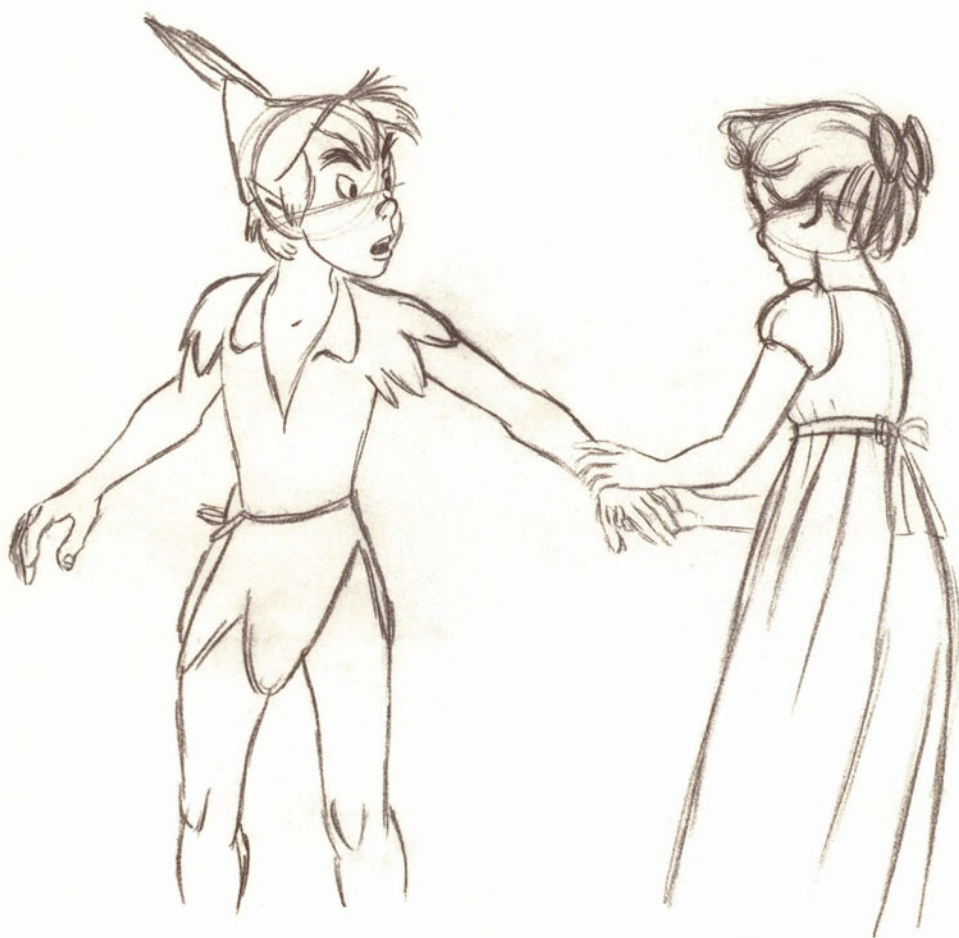






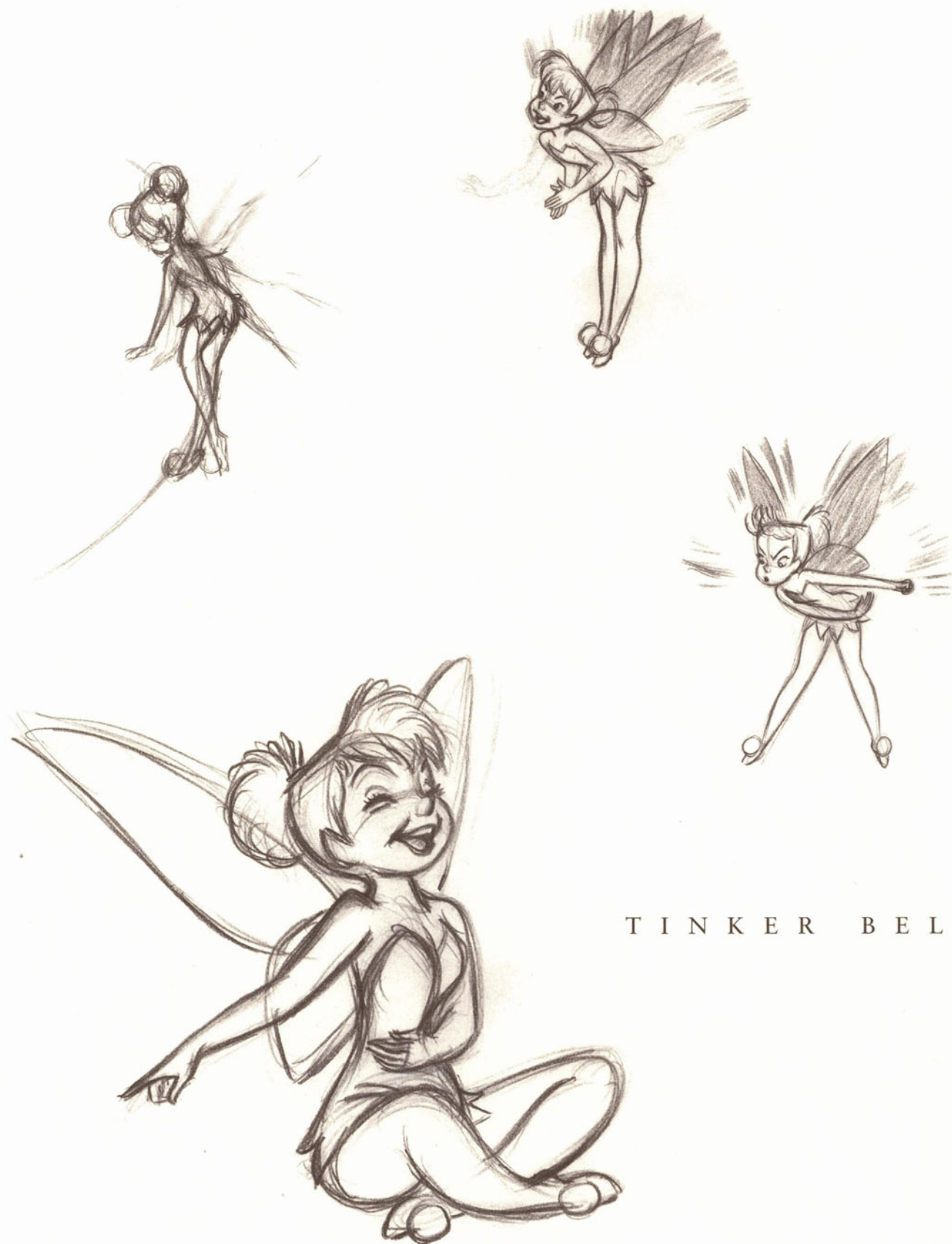


PETER AND WENDY





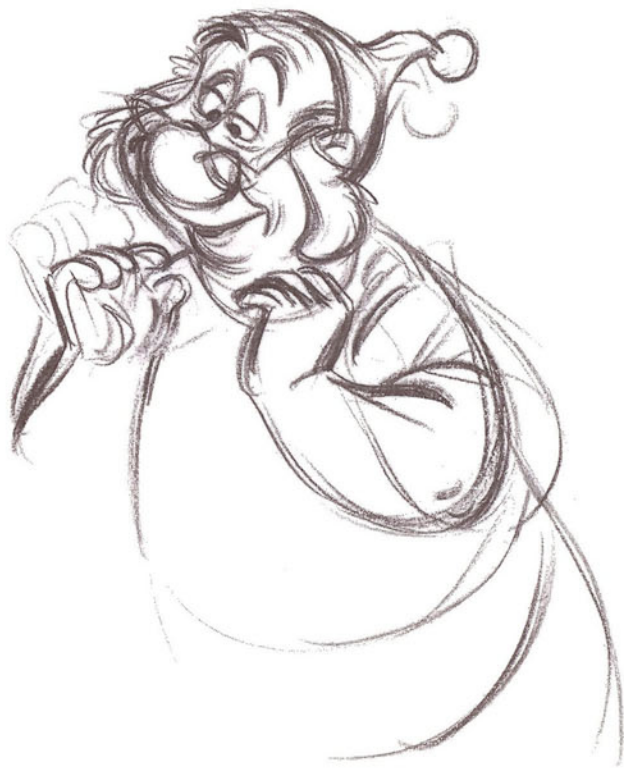


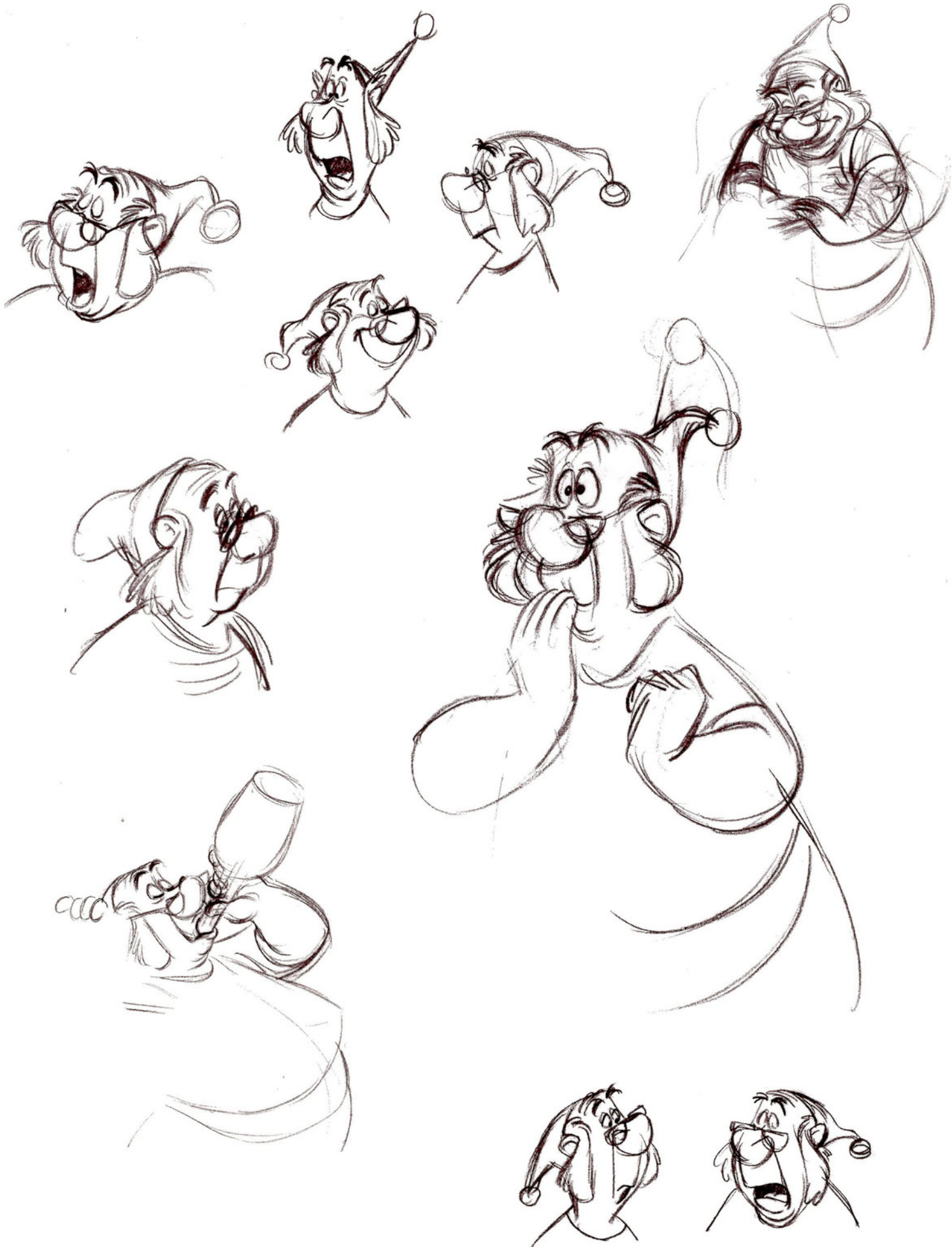


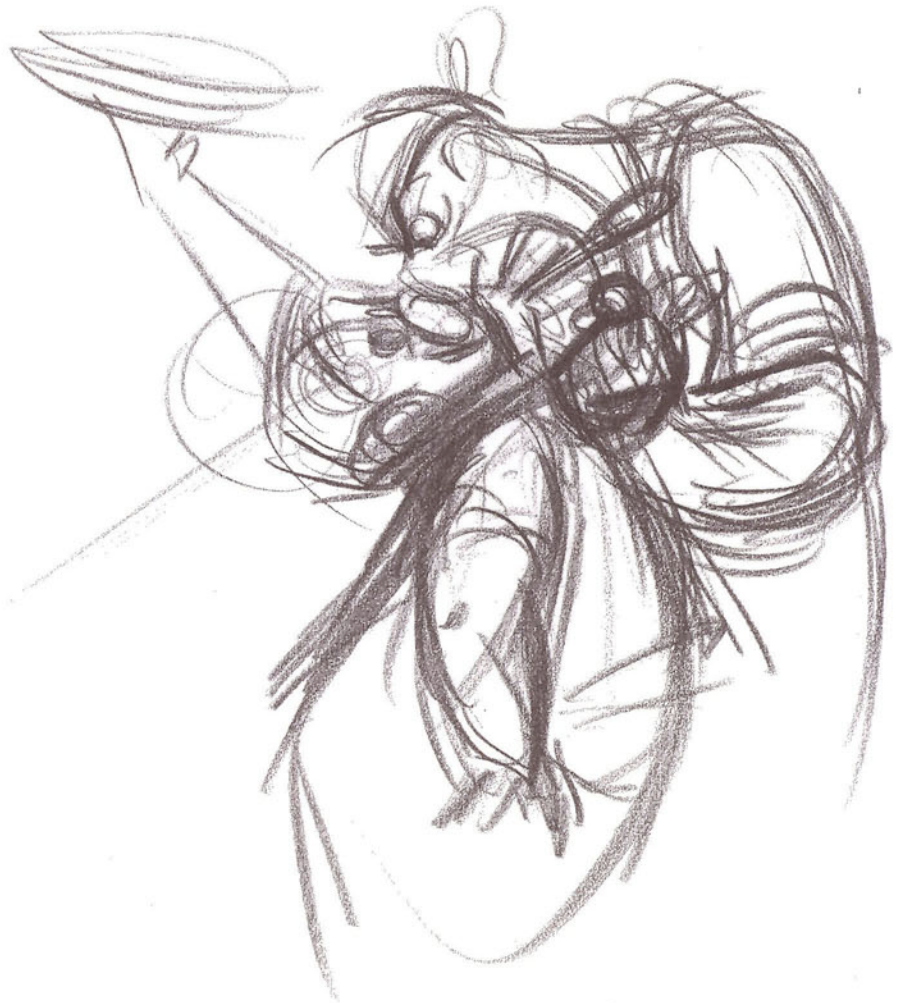
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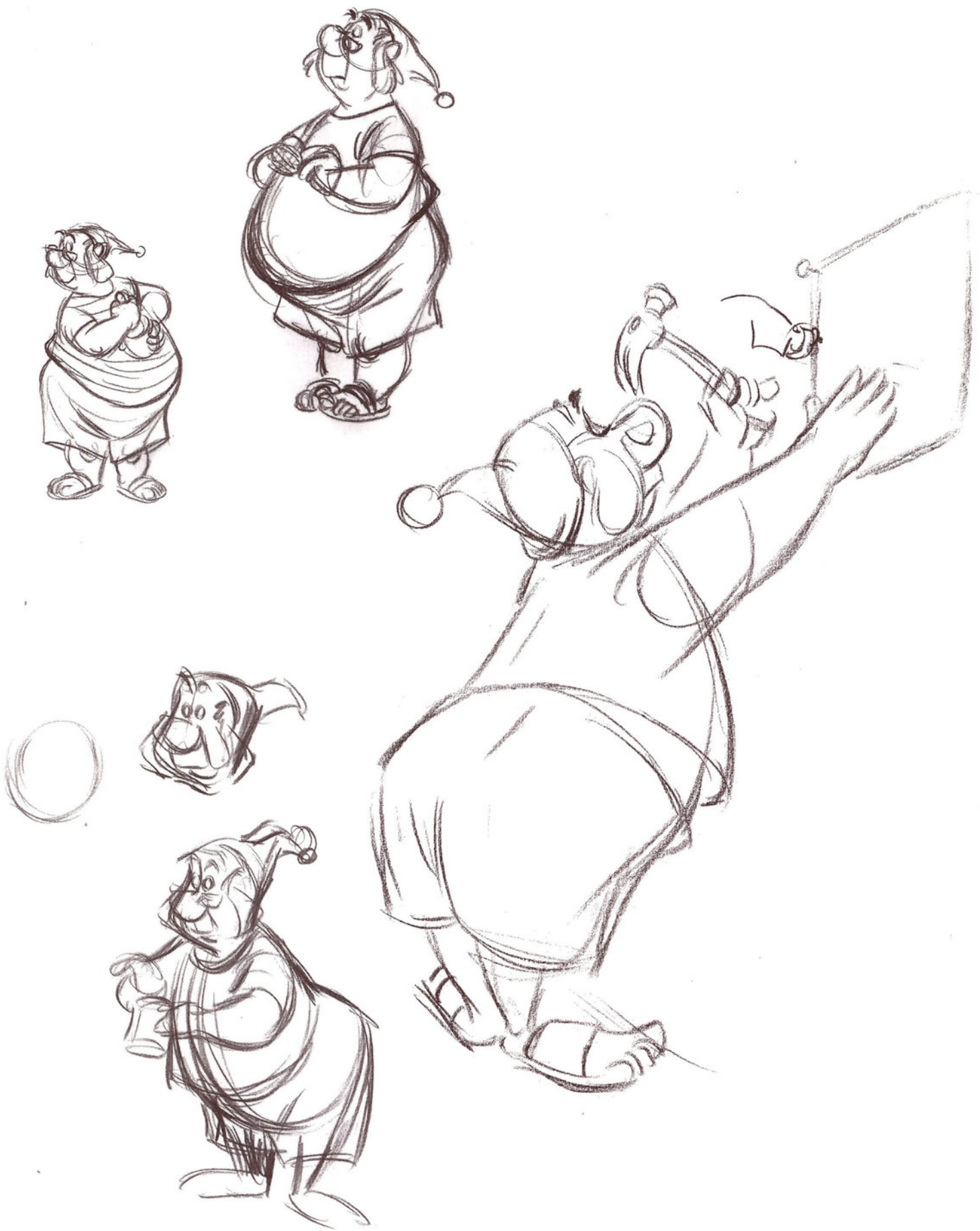


M R . S M E E









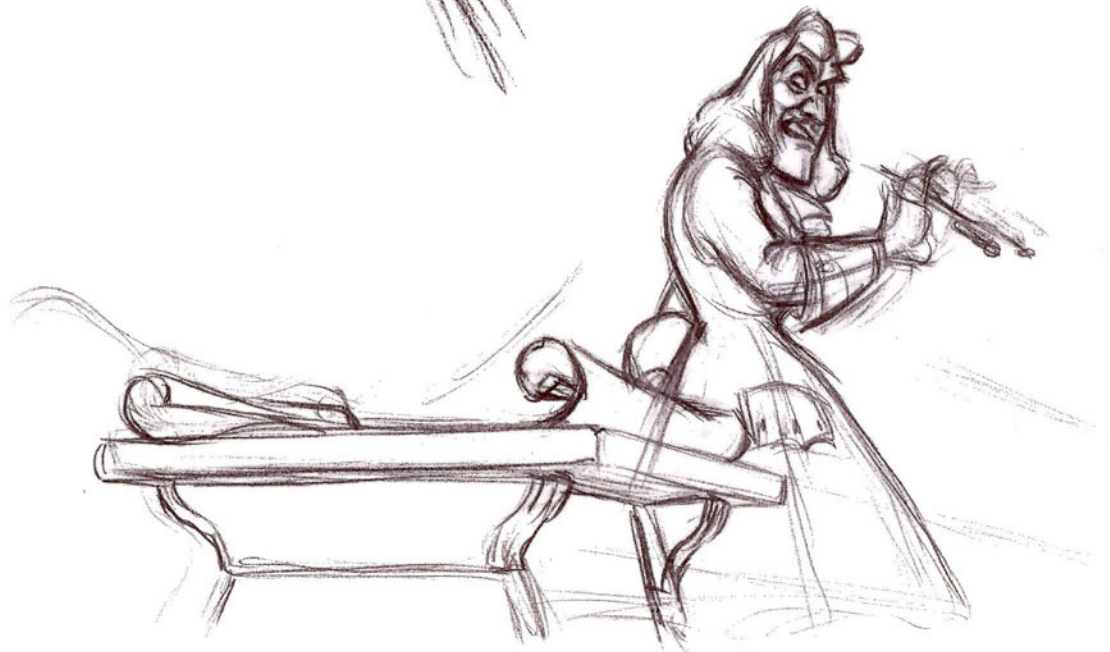


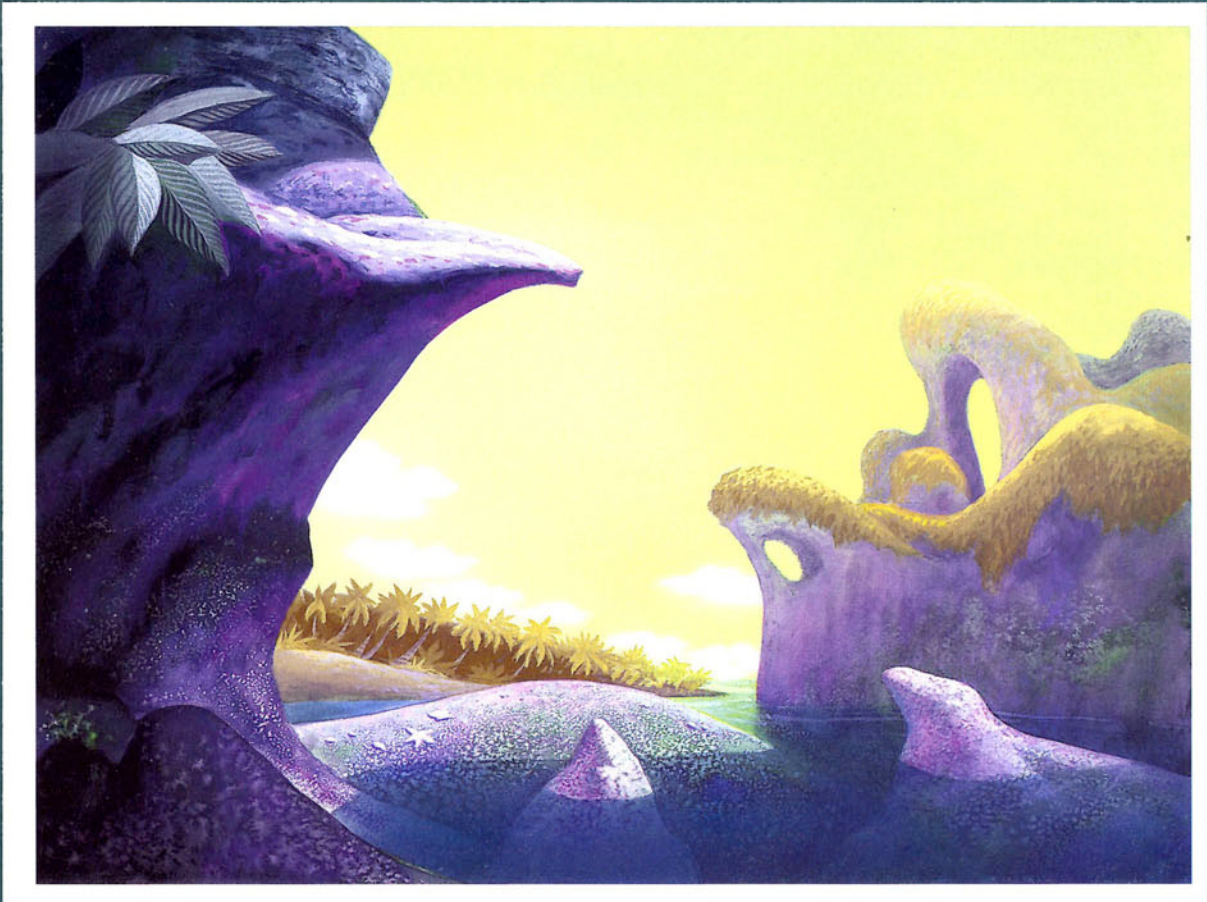
CAPTAIN HOOK

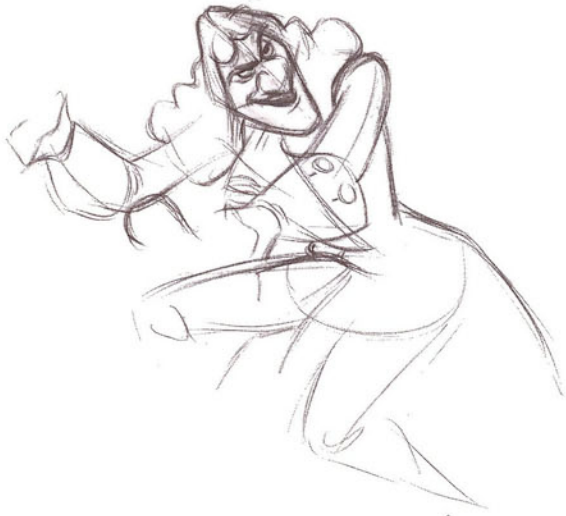


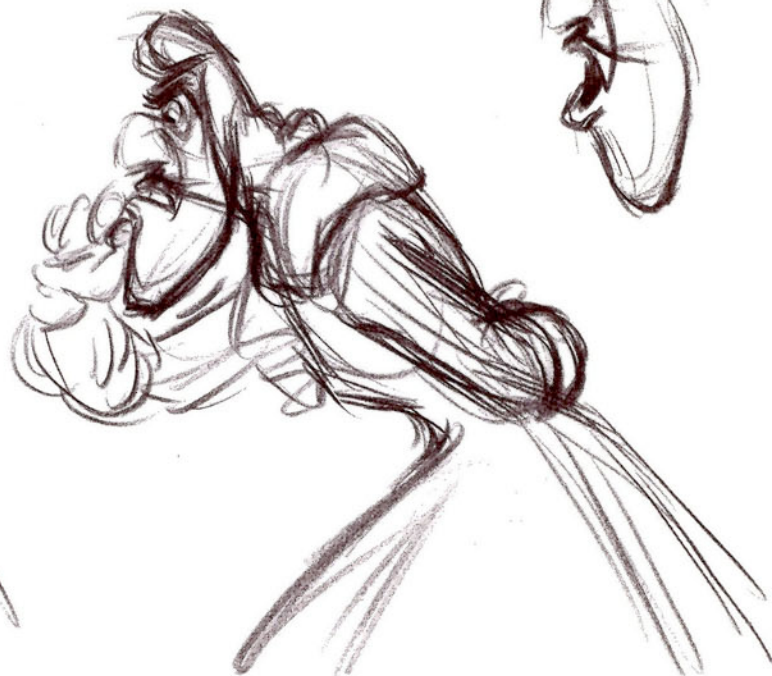












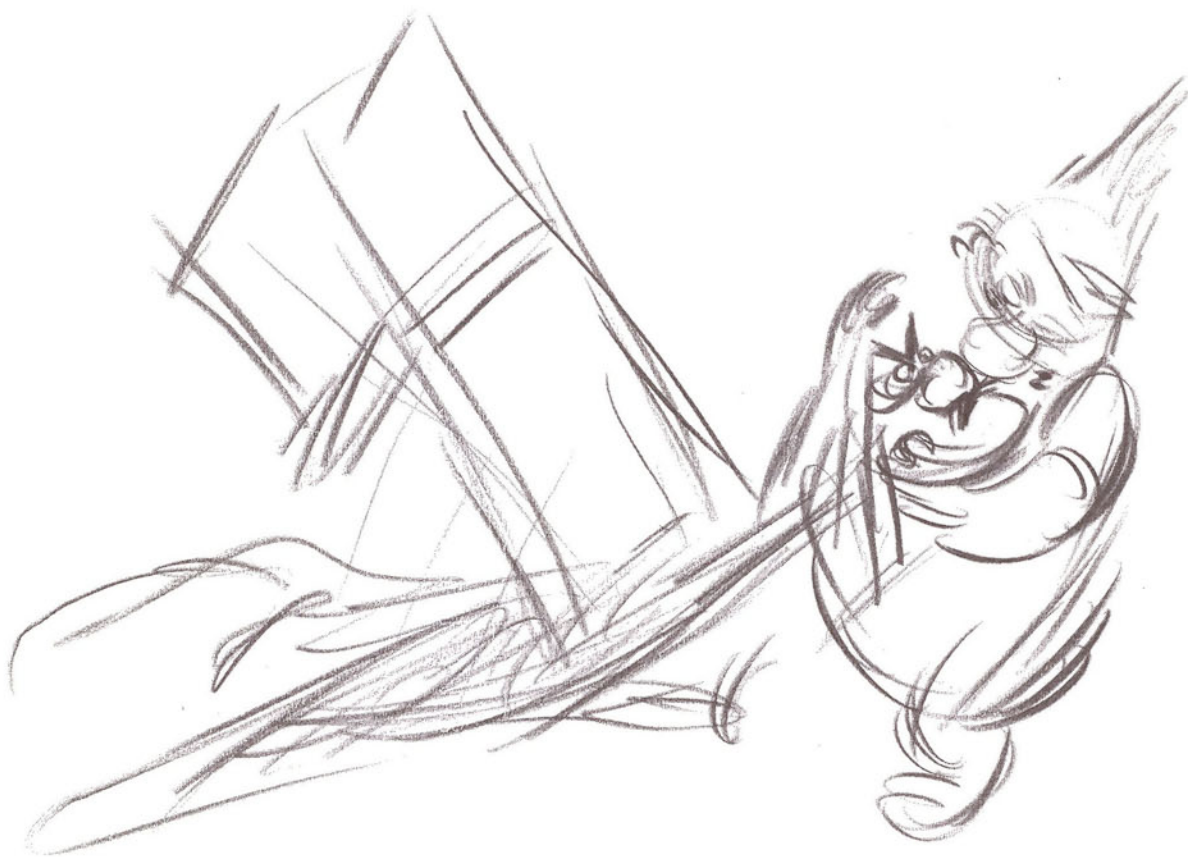
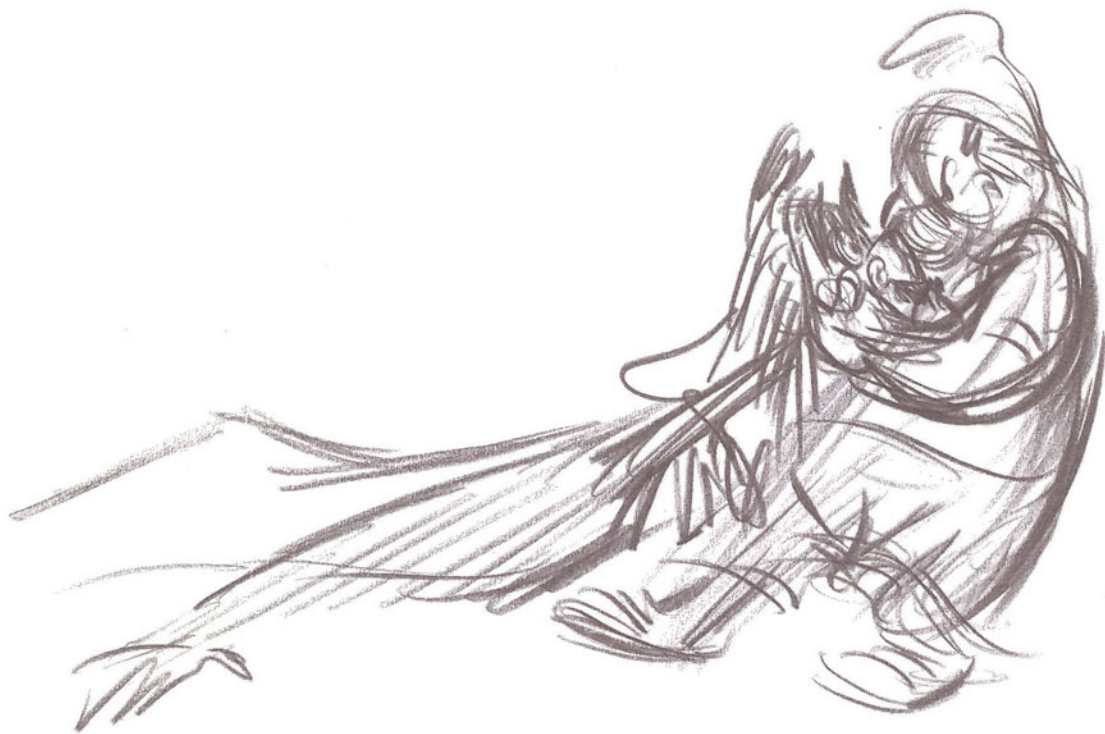


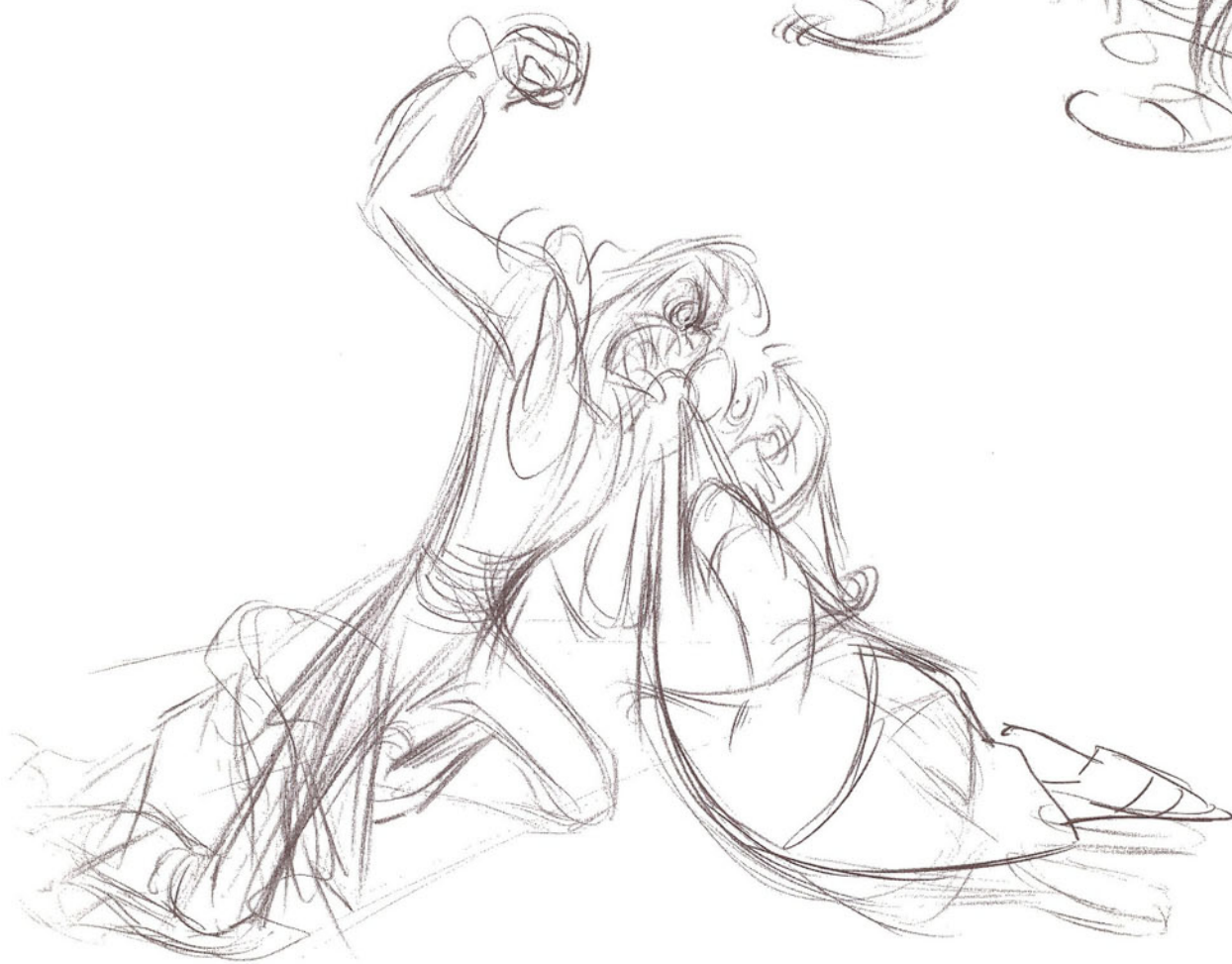
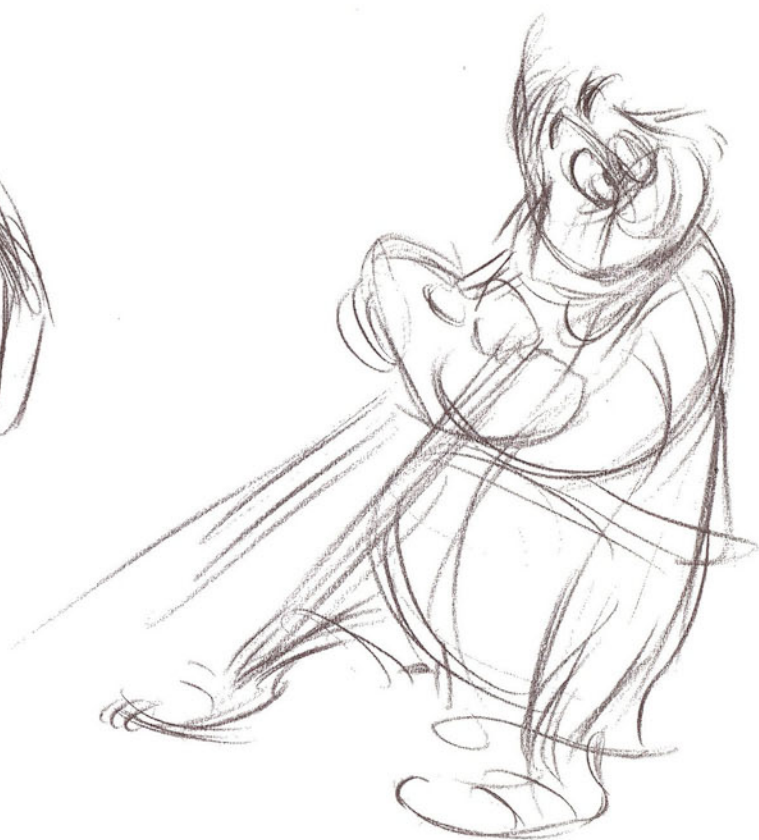


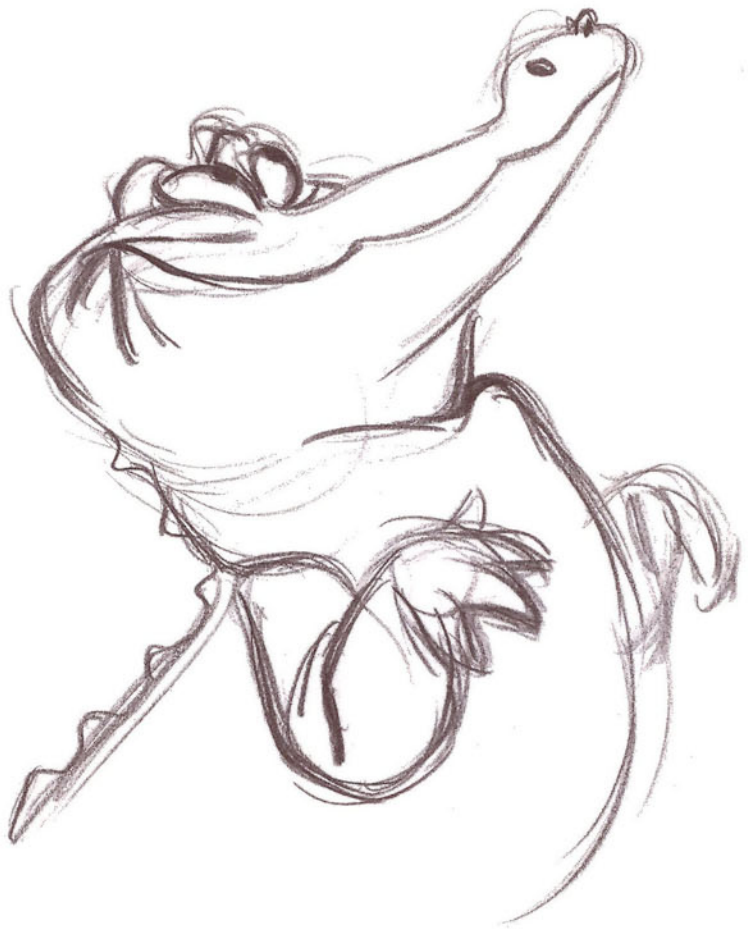
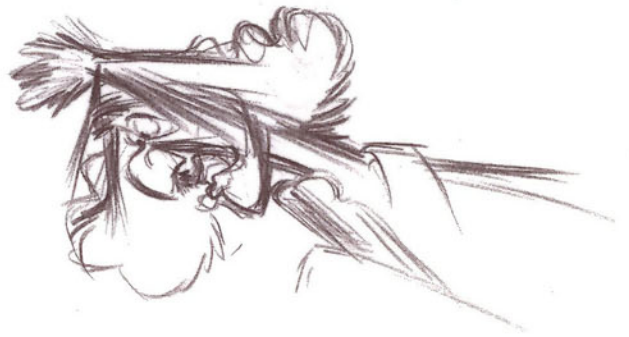
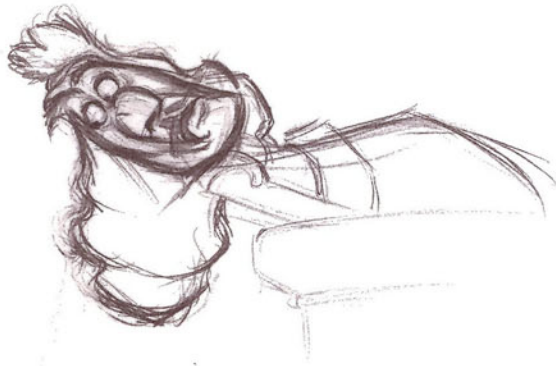


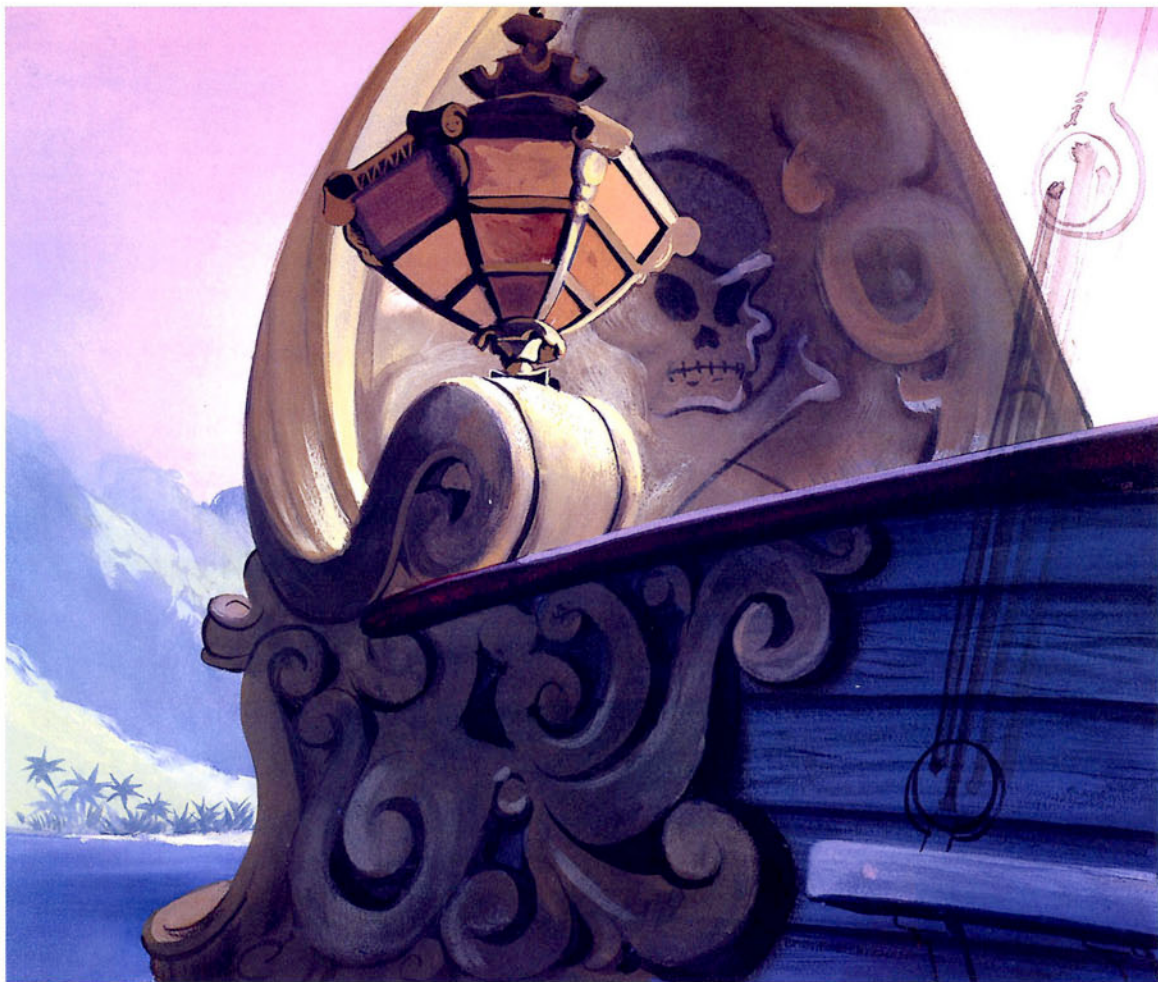
THE CROCODILE





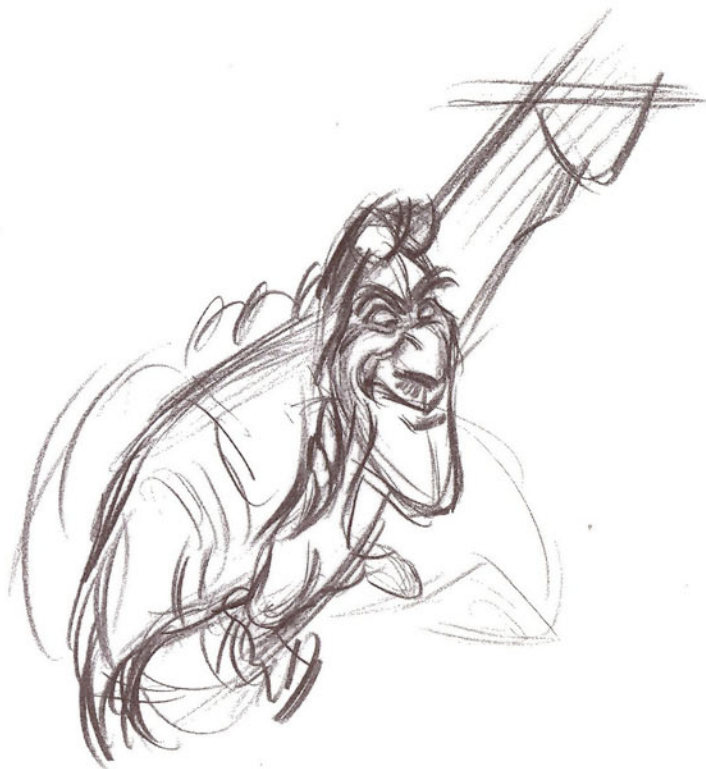


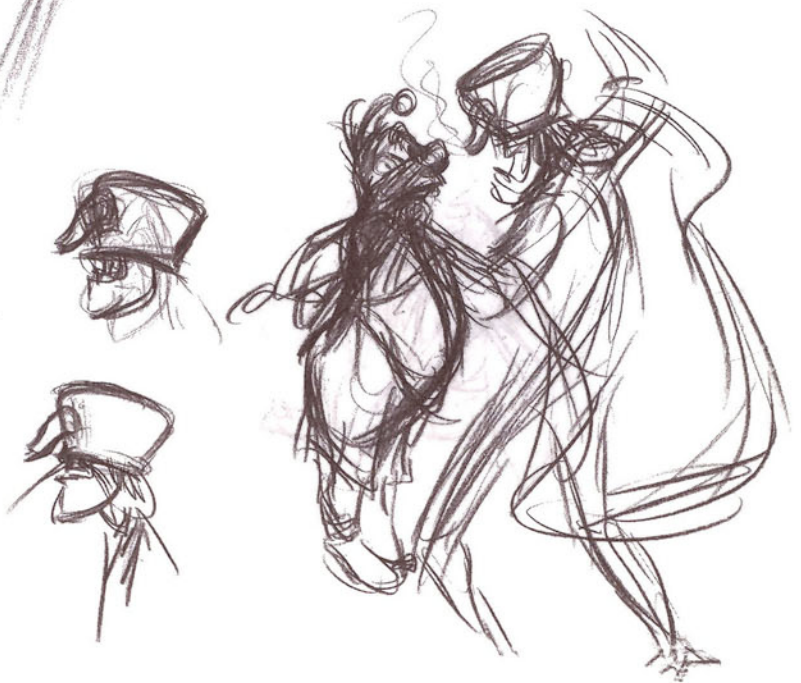
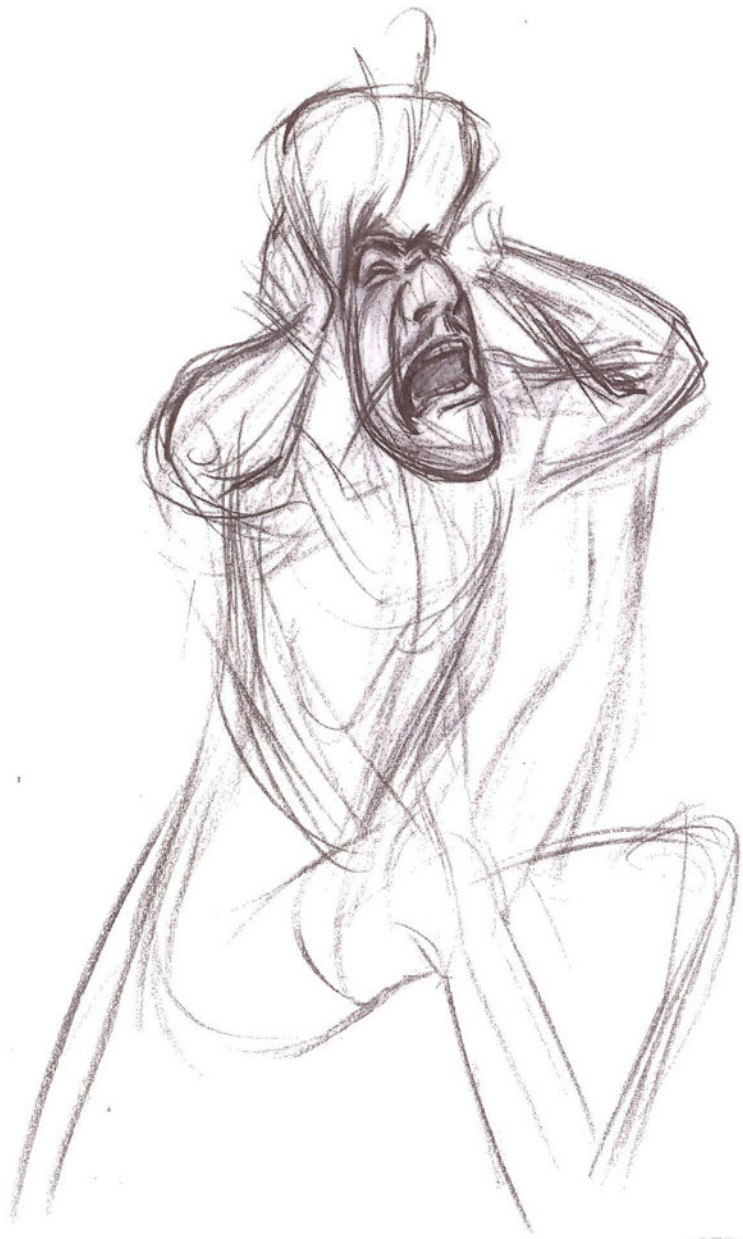


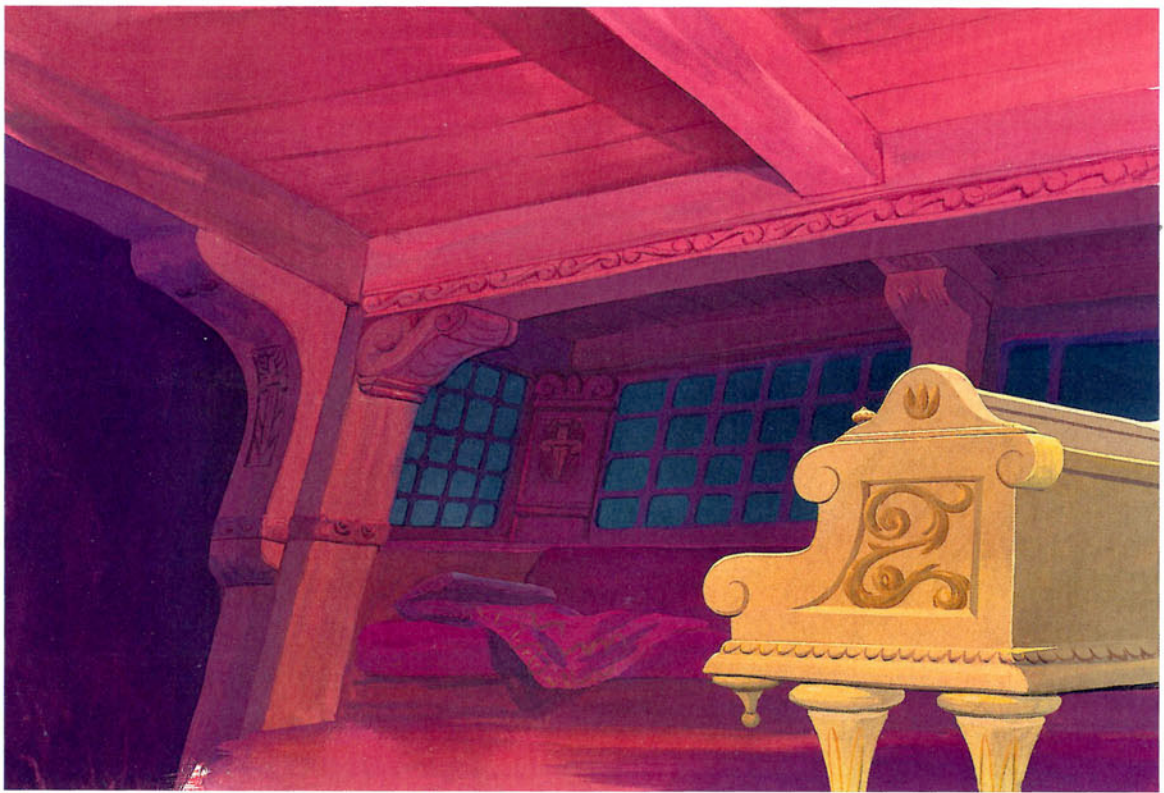






















OFF TO NEVER LAND

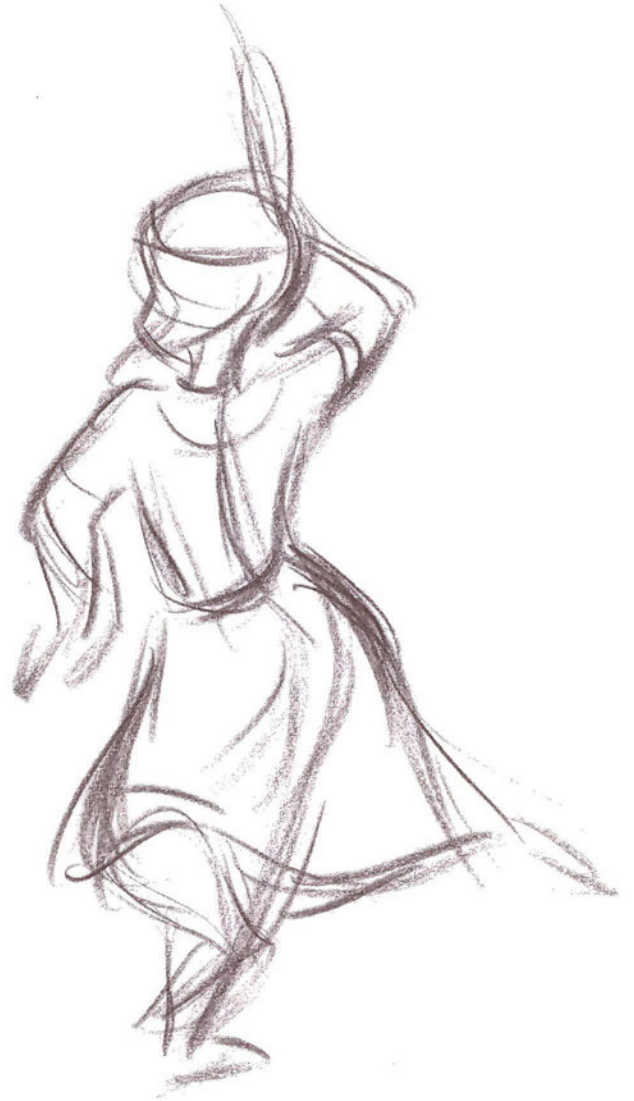






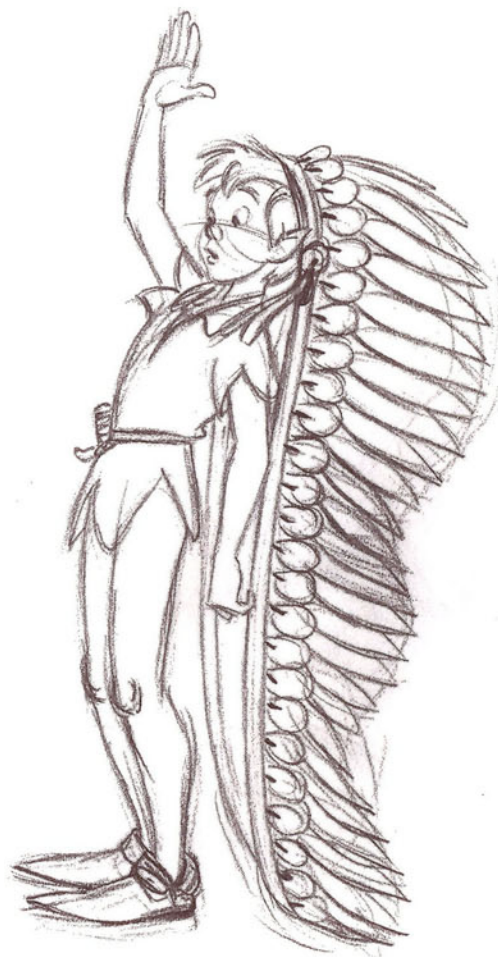


TIGER LILY





THE INDIAN VILLAGE







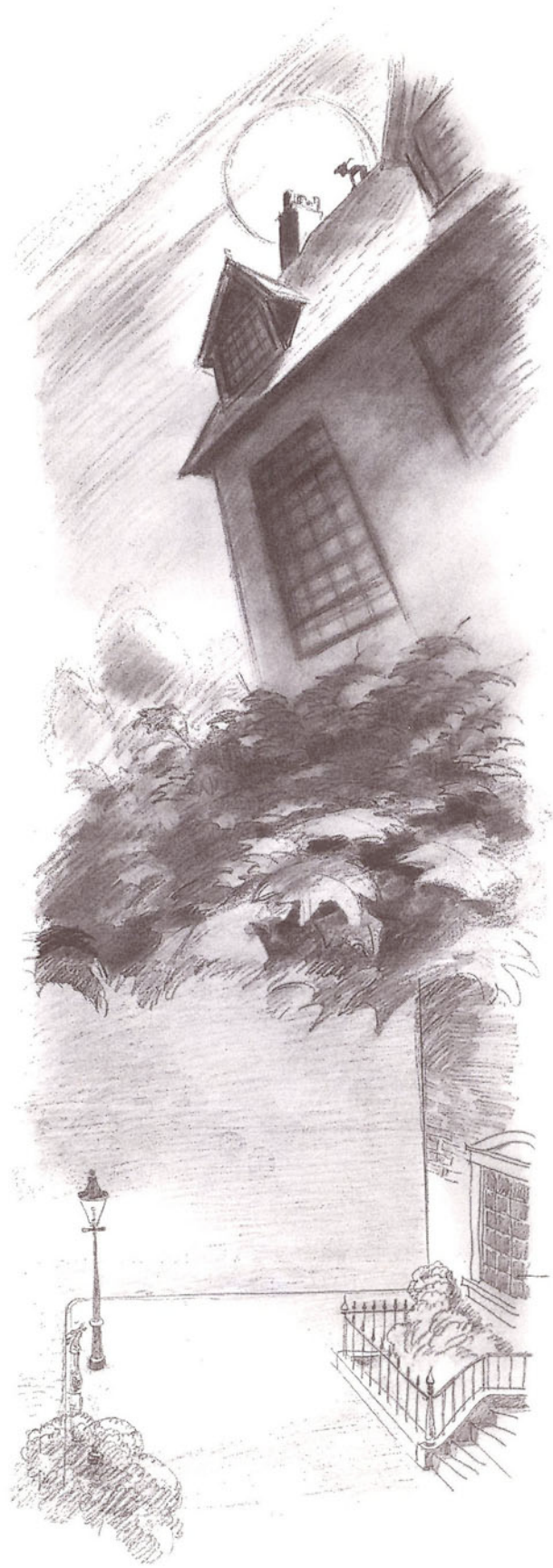


INDIAN CHIEF

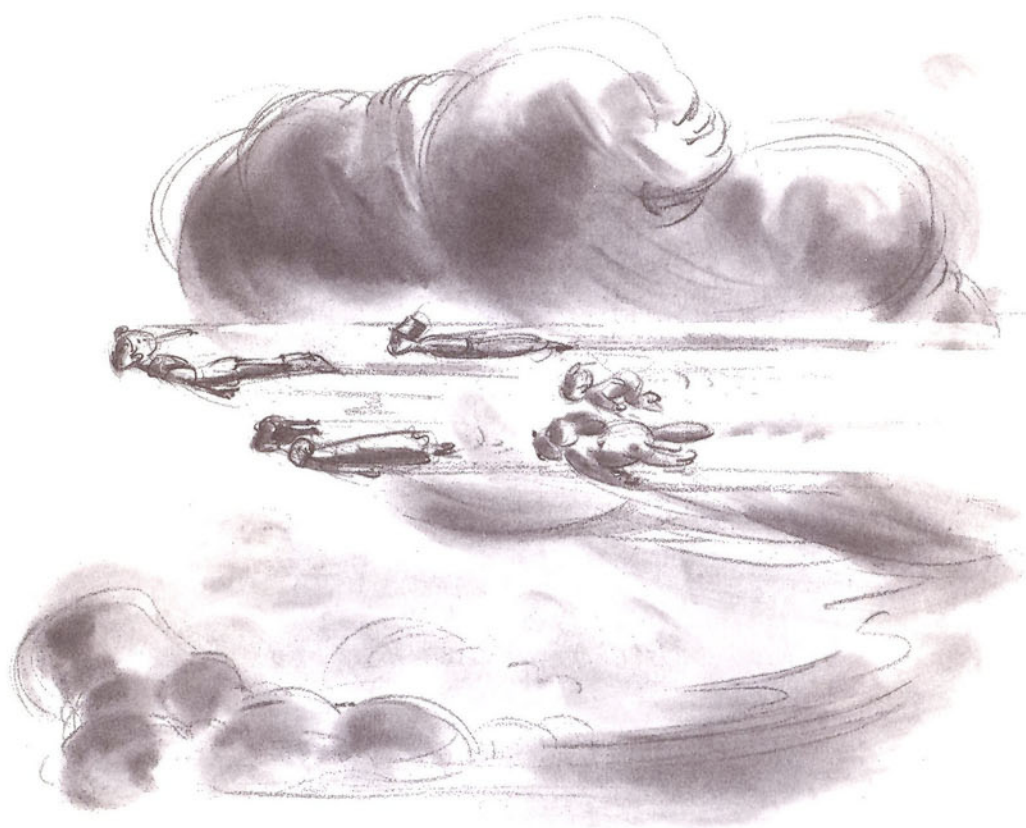


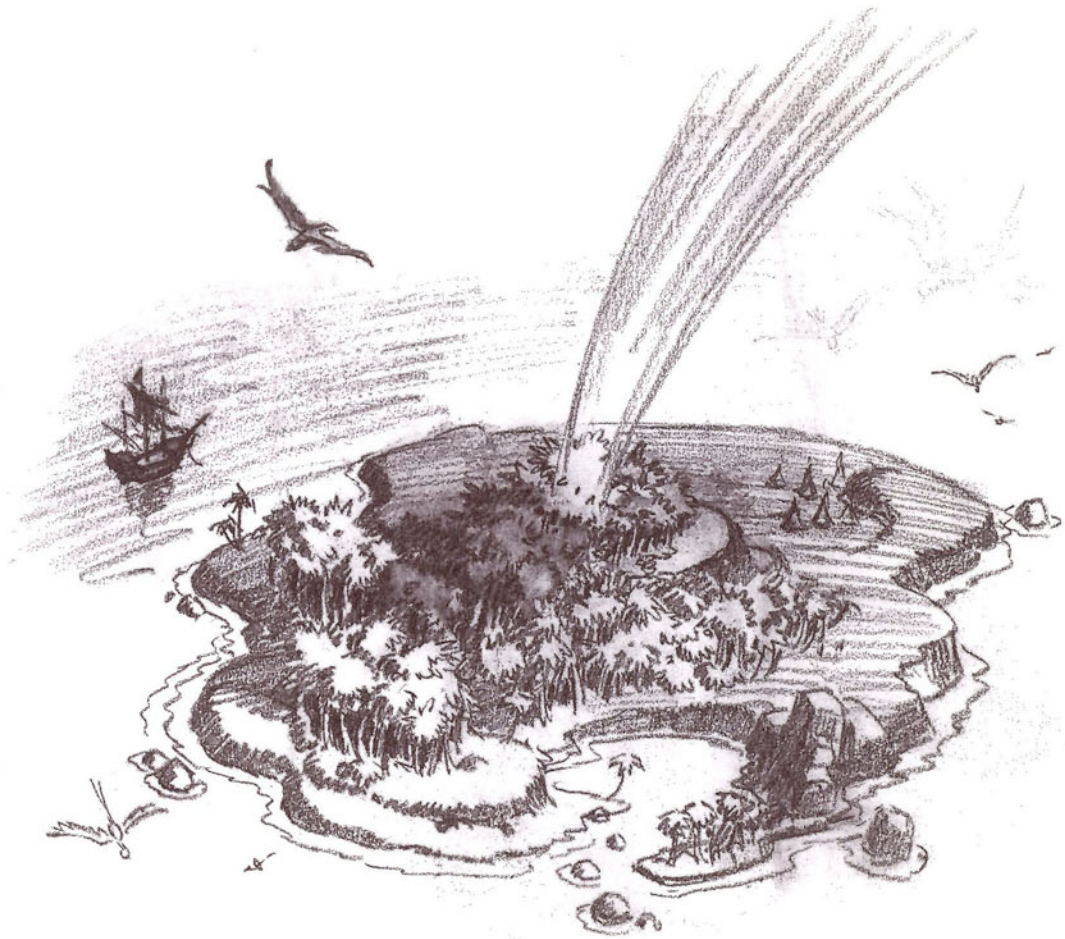
L O N D O N & N E V E R L A N D















Walt Disney's

Peter Pan

A D A P T E D F R O M T H E P L A Y B Y

Sir James M. Barrie

M U S I C A L S C O R E B Y

Oliver Wallace

S O N G S B Y

Sammy Fain	Oliver Wallace	Winston Hibler
Sammy Cahn	Frank Churchill	Ted Sears
	Erdman Penner	

D I R E C T O R S

Hamilton Luske
Clyde Geronimi
Wilfred Jackson

S T O R Y

Ted Sears	Winston Hibler	Ralph Wright
Erdman Penner	Joe Rinaldi	Bill Cottrell
Bill Peet	Milt Banta	

L A Y O U T

Charles Philippi	A. Kendall O'Connor	Al Zinnen
Mac Stewart	Hugh Hennesy	Thor Putnam
Tom Codrick	Ken Anderson	Lance Nolley
	Don Griffith	



C O L O R S T Y L I N G

Mary Blair	Claude Coats
John Hench	Donald Da Gradi

B A C K G R O U N D S

Ralph Hulett	Thelma Witmer	Eyvind Earle
Ray Huffine	Al Dempster	Brice Mack
Art Riley	Dick Anthony	Art Landy

D I R E C T I N G A N I M A T O R S

Milt Kahl	Marc Davis
Frank Thomas	Eric Larson
Wolfgang Reitherman	John Lounsbery
Ward Kimball	Les Clark
Ollie Johnston	Norman Ferguson

C H A R A C T E R A N I M A T O R S

Hal King	Marvin Woodward	Judge Whitaker
Cliff Nordberg	Art Stevens	Bill Justice
Hal Ambro	Eric Cleworth	Hugh Fraser
Don Lusk	Fred Moore	Jerry Hathcock
Ken O'Brien	Bob Carlson	Clair Weeks
	Harvey Toombs	

E F F E C T S A N I M A T O R S

George Rowley	Joshua Meador
Blaine Gibson	Don McManus



While studying these wonderful rough animation drawings from *Peter Pan*, our sketchbook team was struck by how exploratory they are in establishing a character's emotions and expressions. Here is work done by masters at The Walt Disney Studios in the 1950s—in top form and in high command of their art. In these drawings, the beauty of line quality is simply the result of the animator as *actor*, putting the character's performance above the need to make a good drawing, and in the process, yielding these powerful and elegant examples of draftsmanship.

In their book, *Illusion of Life: Disney Animation*, Frank and Ollie provide instructive advice on this topic: “The important thing is that the drawing be quickly and simply read—no matter how beautifully it may be drawn, it should not be forced into a scene if it does not animate properly. Do not be afraid to discard your best drawing if it does not fit into your action. It is the idea that is important!”

The sketchbook team would like to gratefully acknowledge Andreas Deja, who continues to provide help locating drawings and sharing his artistic knowledge and commitment to the series.

We also thank Howard Lowery and Jeff Lotman for participating in the development of this edition.

Vivian Procopio at The Walt Disney Feature Animation Research Library lent her customary expertise and guidance in selecting *Peter Pan* layout drawings and color sketches.

At The Disney Publishing Creative Development Department, Thomas Phong performed digital miracles to ensure faithful reproductions of the drawings. He also facilitated a technological artistic collaboration between Disney artists David Pacheco and Denise Shimabukuro, which resulted in our cover image. Eric Huang and Jeanette Steiner provided their ongoing support and editorial expertise.

Debi Dooley and Donna Kerley at The Disney Publishing Reference Library provided research and materials that helped us plan the project. Their knowledge and passion for the art of Disney animation is infectious.

And once again, Frank and Ollie shared their own collections, as well as selecting and editing the artwork—this time insisting that we focus more on the characters' interactions and how they developed throughout the film. Their wonderful teaching makes this an enjoyable and exciting publishing experience as they continue to inspire and enrich the Disney creative legacy.

Kenneth Shue
Janice Kawamoto
Hunter Heller
Disney Publishing
Burbank, January 1998

